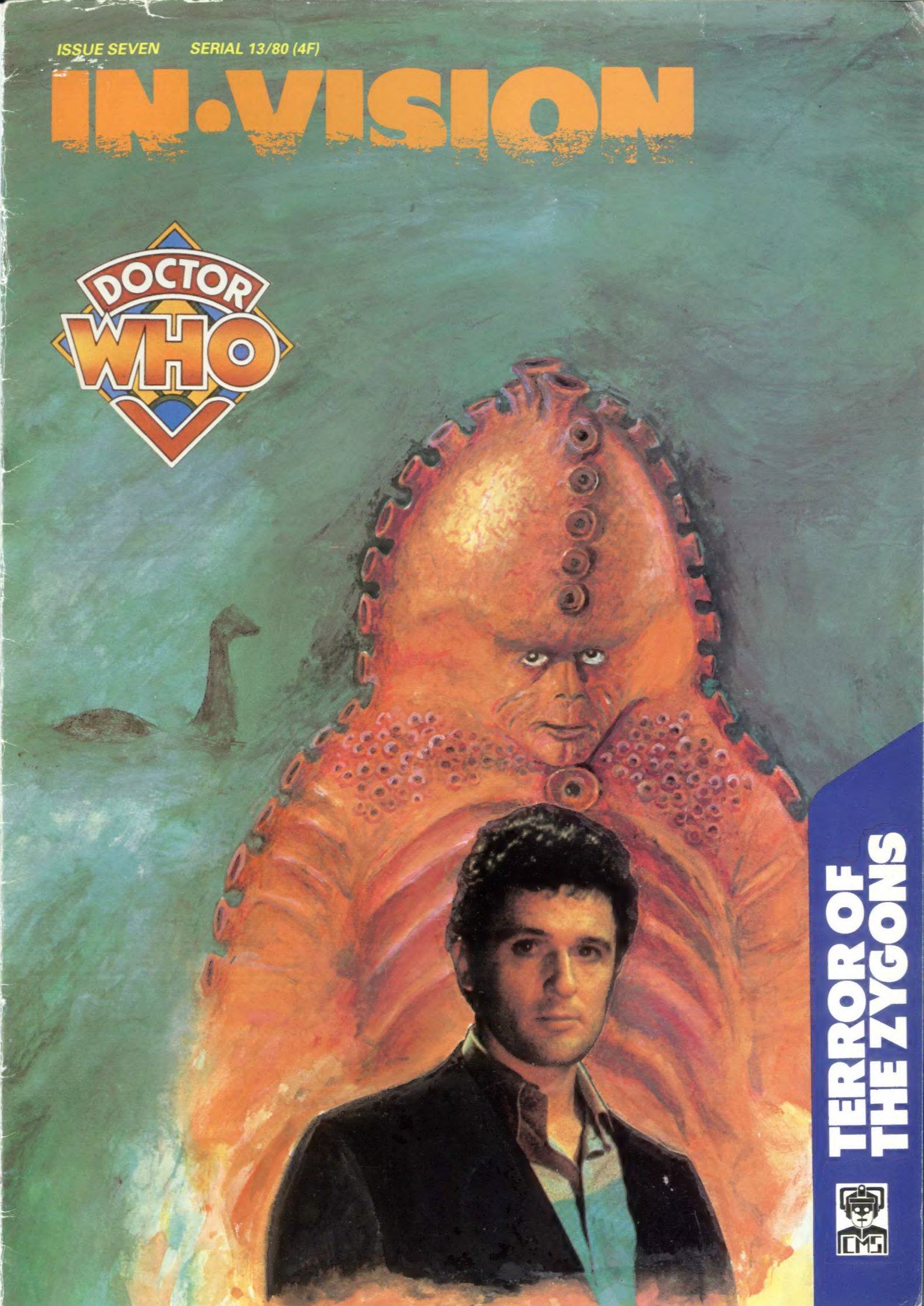
ISSUE SEVEN SERIAL 13/80 (4F)

IN-VISION

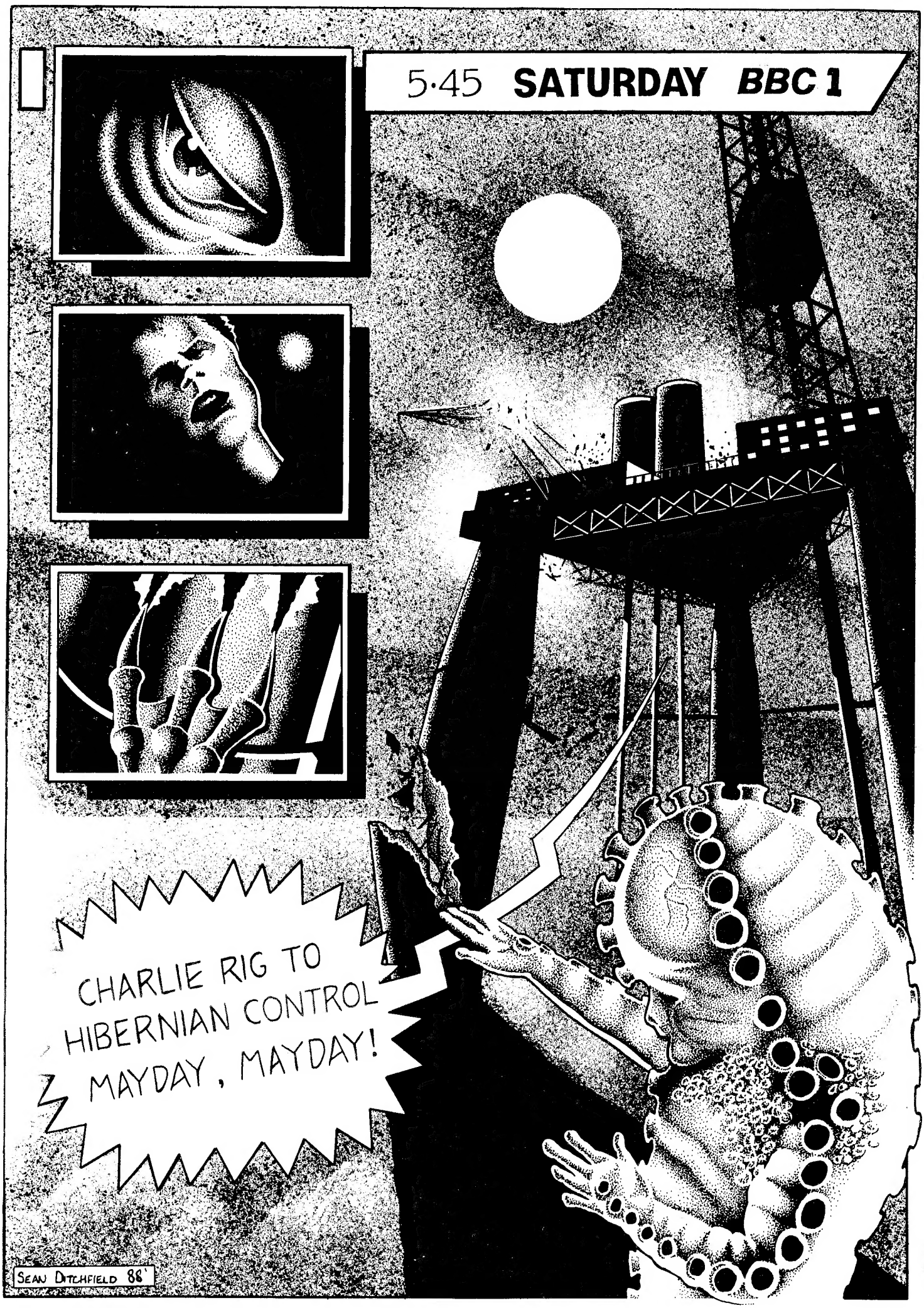
DOCTOR WHO



TERROR OF THE ZYGONS

CMS

Front cover: Martin Proctor



Sean Ditchfield

In an extended AUDIENCE ANALYSIS this issue, JEREMY BENTHAM explains how ITV launched a Space Attack but the BBC won the publicity war

Trailblazing

THERE was no traditional end-of-term holiday break after Season 12. Instead, it was business as usual for the **Doctor Who** team. BBC heads Bill Slater (Controller, BBC1) and Shaun Sutton (Head of Drama) were delighted by the rising Saturday night ratings they were gaining, spearheaded by the new-look, more aggressively-styled **Doctor Who.**

Each year on British television there are judged to be two key periods where precision in programme scheduling is judged of paramount importance by TV professionals. These are the first week in January, and the beginning of the Autumn season around the weekend of the August Bank Holiday. If the mix of the programmes on a channel is right during that crucial first week or so, then past evidence shows that audiences are likely to remain faithful to that channel for the following six months, providing that programme standards are good and the mix is not altered radically.

In 1975, Great Britain was still some four years away from the video boom in film rental libraries and domestic video recorders, which would question the effectiveness of that two-week, no-holds-barred grab for big audiences. And so with the majority of viewers owning colour sets, it was a growth period instead for the art of scheduling. Theories of 'hammocking', 'inheritance' and 'pre-echo' became the skilful channel controller's tools of the trade.

Although it may have been denied by both sides, both BBC and ITV took every opportunity to obtain advance information of the other's plans to steal a march on the rival channel. ITV has always been more vulnerable, as advertisers need to know sooner than most what the schedules will be. But ever since summer 1974, news had been filtering through the trade papers and the glossy media publications of a major new sf series for ITV, financed by ATV and Italian television, and produced by Gerry Anderson whose **Thunderbirds** puppet series had so dented the BBC's Saturday run-in ten years earlier.

Boasting the biggest budget ever for a TV sf series, **Space: 1999** was, on evidence, planned for an autumn 1975 launch. There were strong pointers to a networked Saturday night slot, and therefore potential to ruin the strong grip the BBC had held for the last few years.

The Corporation's only home-grown sf series was **Doctor Who.** The only possible effective challenge to the 'threat' of **Space: 1999.** A series of planning meetings in the Spring resulted in a decision to pull **Doctor Who** off-air earlier than intended, closing the season in mid-May after REVENGE OF THE CYBERMEN (serial 4D). This left one complete story untransmitted — TERROR OF THE ZYGONS.

This in itself was a risk. Tom Baker was a new face as the Doctor, even though his shows had been going from strength to strength since his fairly low-key debut with ROBOT (serial 4A) in December 1974. Philip Hinchcliffe remembers: "They knocked one story off my first season. TERROR OF THE ZYGONS should have been the last story of that season, but had to be the first story of next season.

"So we did a short first season. We were OK. We had a script under way, so we didn't have to break our backs to get it. And then we had a gap before we needed it."

Surveys had shown that **Doctor Who** audiences dropped for the lighter evening transmissions of Spring and Summer months compared with ratings for the transmissions in the darker evenings of Autumn and Winter. So postponing ZYGONS, with its extra allocation of location filming, was deemed acceptable — provided public interest in Tom Baker, already a popular figure with the press, could be sustained until the show's return in time to compete with the Anderson project.

It was no accident that Tom Baker was seen emerging in costume from the TARDIS that summer to present **Disney Time.** This was presumably a handy stopover between Nerva Beacon and the shores of Loch Ness — the Odeon Cinema, St Martin's Lane in London. Baker's own weekly column in *Reveille* maintained interest. He frequently hinted at things to come in the series, especially about the Loch Ness story.

Even the Daleks did their bit, though more by luck than judgement. Over six consecutive Saturdays, a Dalek text story written by Terry Nation appeared in the *London Evening News.* This story was reprinted in 1979 by W H Allen in their *Terry Nation's Dalek Special* book.

A Tom Baker/Doctor Who poster magazine was rushed onto the market. And making up for lack of earlier coverage of the fourth Doctor, *Radio Times* editor David Driver commissioned a piece of Frank Bellamy artwork for the omnibus repeat of THE ARK IN SPACE (serial 4C) on August 20th.

THAT repeat was followed by a thirty second trailer for TERROR OF THE ZYGONS. The trailer featured rapid intercutting of alien hands, watching eyes, hidden camera pictures and shots of a collapsing oil rig, followed by the Doctor's warning of an encounter with "a monster of frightening size and power".

This trailer, repeated often over the next ten days, helped to win the Saturday season a large audience. The BBC lineup ran from **Doctor Who** through **The Generation Game,** the Saturday Night Film and **Match of the Day,** and finished with late-night celebrity chatshow **Parkinson.** But by then, ITV had already made two important misjudgements.

Space: 1999 was a twenty-four episode series — two fewer than Season 13. It boasted a wealth of famous guest stars, as well as spectacular miniatures and visual effects. But the ITV network failed to agree on a networked slot. Not only did this split its ratings, but denied the show decent publicity in the *TV Times.* In fact the only station to run the series against **Who** was London Weekend, who also managed to squeeze one small photograph of an Eagle spaceship next to the programme listing in the London edition of *TV Times.*

The *Radio Times,* on the other hand, heralded the new **Doctor Who** season with a double page feature article on the Loch Ness mystery. There were also two spectacular pieces of artwork from Frank Bellamy, one of them a full-colour full-page illustration.

Independent Television's second mistake was to concede a fortnight's head start to the BBC. ZYGONS was that extra two episodes into its run before **Space: 1999** opening episode 'Breakaway' appeared on LWT. And by that time, the **Who** audience was hooked.

By November 1975, even **Space: 1999** star Martin Landau seemed to acknowledge defeat. Press features were promising big changes for the second series. But here too **Doctor Who** stole the limelight after a leaked quote from Philip Hinchcliffe in *The Sun.* Public outrage followed his veiled warning that, after twelve years, the Doctor might be losing his police box shaped TARDIS. □

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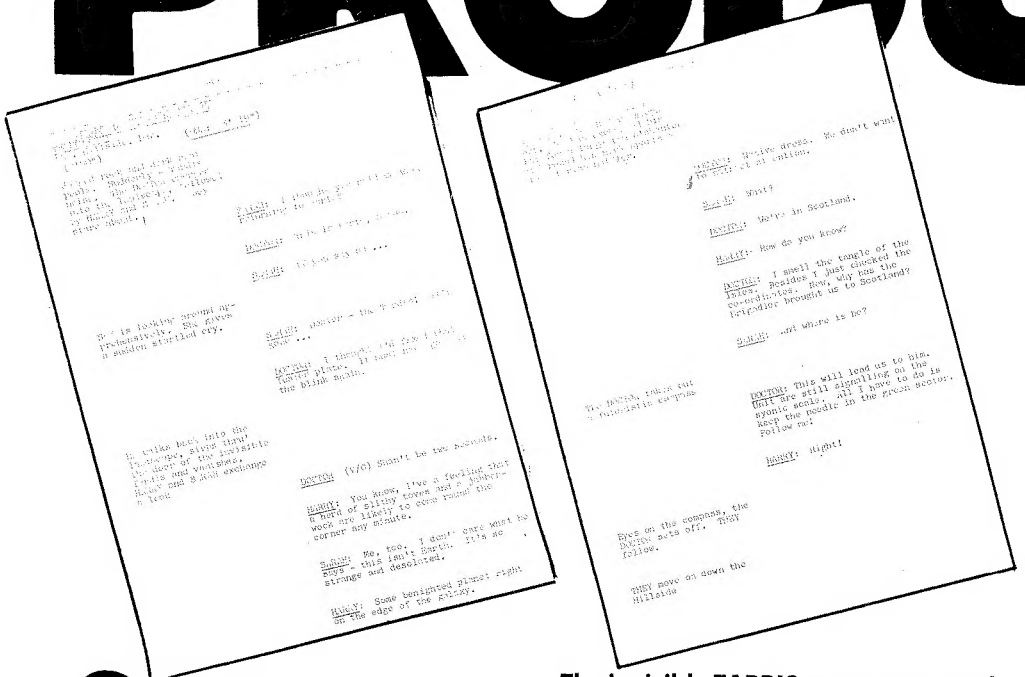

The invisible TARDIS never appeared in the finished show

SEASON thirteen's opener was commissioned from a writer new to **Doctor Who**. Robert Banks Stewart was one of the film series writers who had formed the backbone of ITC's internationally-acclaimed output during the Sixties with shows like **The Saint** and **The Avengers**.

One of Holmes' aims, in line with those of producer Philip Hinchcliffe, was to attract new talent to the show, persuading top people to work on **Doctor Who** by offering stimulating and interesting challenges in place of ITV's more lucrative fees. Among those approached by Holmes was former **Doctor Who** script editor Dennis Spooner.

Writers

Spooner was another veteran of ITC, and creator of such shows as **The Champions** and **Man In A Suitcase**. Ultimately, Spooner's suggested storylines all fell through. Having worked on, and indeed helped to shape, the early years of the programme, his style of story was felt inappropriate to the type of show that Hinchcliffe and Holmes were trying to create.

From the ITC stable only two writers were eventually commissioned by Holmes: Robert Banks Stewart and Lewis Griefer (one of Lew Grade's favourite writers). Lewis Griefer's script presented its own problems (see In•Vision issue 9). Stewart's six-part storyline for 'The Secret of Loch Ness' emerged from briefings, rewrites, and the rescheduling from season twelve as the four-part opener for season thirteen TERROR OF THE ZYGONS (see *Trailblazing*).

Robert Banks Stewart's storylines were in accord with Robert Holmes' ambitions. But were rich in **The Avengers** type of camp idiosyncracy and needed extensive rewriting in areas. Philip Hinchcliffe: "There was already an idea about doing a Loch Ness one. Robert Banks Stewart wrote it, and it was okay. Robert Holmes beefed it up a bit."

Rewrites

Early drafts of TERROR OF THE ZYGONS had the Doctor, Sarah and Harry cast too much as super-sleuths called in after sensational and baffling 'goings-on'. Once on the scene, they would trouble-shoot their way to discovering, pursuing and thwarting villainous eccentrics out to rule or destroy the world.

The pace of the scripts, however, was excellent. It was mainly in the dialogue that they tended to whimsy and flippancy. Some other areas needed tightening up as well. For example, all references to the company Huckle worked for, *Claymore Oil* were deleted. Also removed were Sarah's tongue-in-cheek attempts to persuade the kilted Caber to climb a stepladder to fetch books down from a top shelf for her.

FOR the most part, the rewrites brought a deeper solemnity to the story, adding a greater feeling of danger and horror (as in the scene where the false Harry attempts to skewer Sarah with a pitchfork in a deserted barn).

Director

Philip Hinchcliffe was also able to tempt director Douglas Camfield back to the programme after an absense of five years. He had promised, after his illness in 1970 (while working on INFERNO, serial DDD) never to work on **Doctor Who** again. Hinchcliffe: "He seemed quite happy. I don't remember it being difficult to get Dougie to come back. We got on very well. He was very enthusiastic.'

Douglas Camfield had particularly fond memories of working with Tom Baker: "He's a lovely bloke and we're good friends. He's a genuine eccentric, larger than life in all respects and very talented. I reckon, on balance, that he's my favourite Doctor. If I were stuck on a desert island and had to choose six friends — he'd be one. I don't think we'd ever have a dull moment."

The main problem facing Camfield for this story was the extensive and complicated film sequences it required. Collapsing oil rigs, the Doctor chased across moorland by a monster, a spaceship lifting off from beneath Loch Ness and, to cap it all, the monster rising from the Thames to attack a tower block.

The Monster

The key, as so often with **Doctor Who**, was compromise. Despite the cost allowance for extra facilities and filming more usually afforded to the last story in a season, the BBC's resources were just not up to the production of what could have been a creditable film script for a Japanese monster epic.

The Loch Ness monster seen in TERROR OF THE ZYGONS was in fact two puppets. The first was three feet long and made by an externally-contracted company. It was an ambitious prop by **Doctor Who** standards of the day, designed for stop-motion model filming with opening jaws and rolling, blinking eyes.

The second puppet was simpler. It was a larger version of the head and neck section, and used in studio recording, in real time. This was used mainly in the scenes in part four of the Skarasen's attack on Stanbridge House. One of the monster's claws was also duplicated in larger form for the part two cliff-hanger as the monster moves to crush the Doctor.

THE time-consuming and expensive overhead of stop-motion animation was to have been the set piece of the story. It was also the first piece of the production to be completed. The end result, despite the time and money given to it, was disappointing. The monster tended to look comic rather than frightening. As Philip Hinchcliffe describes it: "It was a text book example of planning something months in advance, of giving it generous resources, only to finish up with a very poor result at the end of the day."

As a result, Hinchcliffe and Camfield decided not to use much of the shot footage. Only the barest minimum necessary to support the rest of the story was used in the transmitted story. Where possible, rescripted sequences covered for the cut footage. For example, the scenes of the Brigadier and his HQ staff being gassed in the Fox Inn were rewrites to compensate for junked sequences of the monster crossing Tulloch Moor. Camfield described the transmitted monster footage as "So-so."

"Poor old Dougie said it wouldn't work", Philip Hinchcliffe says of the monster scenes. "That was the frustrating thing about **Doctor Who**. You could have some phenomenally good stuff. We had good model work with things coming up out of the water, really done on the cheap and yet working quite well, and we had wonderful monsters. I thought those

The Zygons

translucent Zygons looked terrific — fabulous. And we had a great actor, John Woodnutt, doing it. And then we were let down by a sort of glove-puppet thing at the end.

"That was the most frustrating thing about the programme. I learned very early on not to put all my eggs into one design basket. If it went wrong, you were totally scuppered."

Cloth-head Harry meets the Zygons

ON

The Skarasen's Zygon masters were much more impressive. Costume designer James Acheson conceived their foetus-like shape from discussions with Douglas Camfield and from hints in the script about their dependency on the Skarasen's lactic fluids for survival. Douglas Camfield recalled: "The costume designer developed the concept brilliantly and I was delighted with the end result. John Woodnutt, who played both Broton and the Duke of Forgill, was excellent in his dual role and gave the serial great strength."

JAMES Acheson: "I remember I was looking at a lot of half-formed embryos in amniotic sacs. I did a model, and then John Friedlander (from Visual Effects) worked in the face for it. That was a very close collaboration. We made the whole body; John made the rib cage, the cranium and the face, but working pretty much to my designs for it.

"I wanted to give the costume a translucent quality. I don't think we ever used it because it was too distracting, but in fact the rib cage and the head had lights inside which were going to glow. It was always a question of not having enough voltage. Either you had to build a battery pack into the guy, or you had to plug him in. I think we used it occasionally when he got angry. I seem to remember his head throbbing a bit."

Philip Hinchcliffe was impressed both by the design of the Zygons and they way they were directed: "The people who made that show were Dougie Camfield and Jimmy Acheson."

Nevertheless, one unforeseen problem in the studio was that the costumes and the sets were not co-ordinated at the design stage, so that the Zygons were actually too broad to fit through most of the doors in their own spaceship, including the main control room. Broton was, however, able to squeeze into the Doctor's cell.

Model Work

Built entirely by Visual Effects were the two basic oil platform models. One was kept as a quickly redressable standby in case the water-tank filmed destruction scenes went wrong on the first take. In fact, the high-speed filmed wrecking of the polystyrene, styrofoam and balsa wood model went without a hitch, and the second model was available as a prop for the studio scenes set in Huckle's office.

Similarly, two models of the Zygon spaceship were built. Each was about three feet in diameter, built from a combination of cut syrofoam and plastacard over wooden frames. Easily fragmented, the styrofoam body sections filmed exceptionally well in the pyrotechnics effects shot of the ship's destruction.

The second model was only used on location, as a forced-perspective foreground miniature, and in the studio for the shots of the spaceship flying away from Loch Ness.

On Location

Stretched by the effects work, the programme's budget would not run to location filming in Scotland. So the beach at Bognor Regis stood in for the Scottish coastline, while the nearby villages of East Dean, near Chichester, and Beaulieu doubled for Tulloch and its environs.

The location work for TERROR OF THE ZYGONS was completed in late March 1975. The weather proved an unhelpful mix of sunshine and squally showers, frequently reducing the amount of daylight available for filming. One casualty of the changeable light was the scene of the TARDIS arriving and then becoming invisible (see script extracts). A lengthy and complicated scene to film, it was found to be unusable when processed. Some sequences were in strong sunshine, others in gloomy shade. This was especially visible as feet of film shot at different times would have had to be cut together in the same frames to create the illusion of the Doctor and his friends appearing and disappearing from the invisible TARDIS.

The Zygons — a winning combination

STUDIO recording started on April 7, 1975 in TC3. The second block ran from April 22, this time in TC4. With many telecine transfers from film to video tape, multiple feed ChromaKey sequences and other electronic effects to accomplish, TERROR OF THE ZYGONS became one of the first **Doctor Who** stories to be shot largely out of story order (see *RX*). Another consideration in this decision was John Woodnutt's dual role as the Duke of Forgill and Broton, the Zygon commander. His costume and make-up as Broton took a long time to apply, so schedules were arranged so that all his scenes as Broton were recorded early on. This allowed an hour or more to remove his Broton costume and make-up before the Forgill Castle scenes were recorded.

Where possible all the Zygon voices were prerecorded so that they could be electronically treated. Broton, however, needed to be seen a lot in close-up while interacting with the rest of the cast. As a result, he was fitted with a lapel mike (concealed in a nodule) and performed much of his dialogue live. John Woodnutt used his skills as a voice artist to duplicate some of the effects of the electronic enhancement of his colleagues' voices, as well as adopting a Scottish accent for his role as the Duke of Forgill. Another result of prerecording the Zygon voices was that the voices could in some cases be 'matched' with those of the humans they duplicated (Sister Lamont and the Caber) even though the actors were different.

The Zygon transformation scenes were usually done late in the recording sessions because of the time necessary to set up. A ChromaKey cutaway shot of the 'human' actor was overlaid with effects from a colour synthesiser (controlled from the Inlay Desk by Dave Jervis), and then edited into a similar shot of the Zygon against the same background using the roll-back-and-mix technique.

One minor script change was made in the studio. Originally the prime minister, spoken to by the Brigadier in part four, was male. It was a humourous suggestion on the day of recording to change the Prime Minister of 1980 (five years in the future) to a woman.

UNIT

Despite such levities, the atmosphere of the story was a sad one, especially for the three UNIT regulars (Brigadier, Benton and Harry). Nicholas Courtney recalled: "I think there was a genuine feeling that we had come to the end of an era. They [Hinchcliffe and Holmes] had told us UNIT was going to be phased out so, particularly for John Levene and myself, we were under a terrible cloud of thinking we were playing our characters for the last time. Which in my case was pretty much what happened." □

Almost impre

More Horror than Terror, says GUY MANNERING, who reveals nature of the serial which features the Skarasen, the Doc and the

IT is a study in isolation. It is facing one's opponents alone. And it is a Scottish Yarn. These two elements are summed up in the opening line of dialogue: "Can you nae send over a few haggis? Hello . . . Willie? Can you hear me?"

Episode one in particular appeals to the part of us that loves a good ghost story — the part which temporarily succumbs to the paranoid belief that our civilised world is just a shallow mask, behind which lurks a primordial force determined to corrupt our known, safe world.

Scotland has long been associated in the English imagination with ghosts, imps, kelpies and various other romanticised remnants of Celtic folklore. So we sit around our cathode-ray fireside to hear Angus relate the tale of the Jameson boys lost in 1870 cutting peat on Tulloch Moor, where the mist comes down "like the steam from a witch's cauldron".

Sarah's journalistic training makes her less credulous. She scoffs, titling her piece 'Scotland's Bermuda Triangle' and commenting: "Might as well forget security at Tulloch — the landlord here's got second sight." At which point Angus' deafening piping stops abruptly. *"Flowers of the Forest,"* observes the Doctor, "a lament for the dead." Immediately, the presence of dark, supernatural forces is confirmed.

But this is not quite the Scotland of *Brigadoon* or *Dr Finlay's Casebook*. There is, for example, the distrust of the locals for foreign oilmen, a topical theme later parodied by *Local Hero*. The Fox Inn has several hunting trophies, reminders of earlier clearances by outsiders. And the violent implications of the stag's head are later recalled when Harry is shot.

Were it not for the BBC's New Season promotional splurge, viewers could have thought TERROR OF THE ZYGONS was a werewolf pastiche from the events of episode one. The rig is attacked during a full moon, and all that is visible of Broton in the opener is a lupine snout and deep-set eyes. Episode two more recalls *The Hound of the Baskervilles*, from the smothering fog and cliffhanger ending. At the end of episode one, Harry is terrified by a monstrous off-camera apparition, while Sarah is threatened by a bloated orange creature. The alien transforms itself into a facsimile of the Caber with only the bare minimum of 'puny earthling' dialogue. We are certainly in Lon Chaney country.

Tom O'Shanter

Man of Science, the Doctor approaches the problem methodically, casting the teeth marks in the steel pipe. But when confronted with the physical problem of asphyxiation, he has recourse to his own brand of sorcery when hypnotising Sarah and then himself going into a trance. To emphasise the paranormal side, he warns Benton after waking up: "It would be fatal to break the spell incorrectly."

There's an adolescent feeling of betrayal in seeing friends who one has known known all through life have changed, discovered sex and developed new interests and tastes. Ray Bradbury played on this in the 1950s when he wrote *The Silver Locusts*, and the story which eventually became the film *The Thing From Another World*. In both, there is a strong sense of alienation when the heroes discover that family and friends are actually passable alien impersonations.

The film spawned a variety of imitations itself, of which the most famous are *Invasion of the Body Snatchers* and *I Married a Creature from Outer Space*. TERROR OF THE ZYGONS most resembles the latter: the heroine discovers a ship in which several of the film's characters. including her new husband, are entranced and kept in cubicles. The paranoia inherent in the doppelganger myth made ideal material for the McCarthy era in America.

The enemy within is important in ZYGONS too. Not only is the caring image of the nurse subverted, but an alien Harry attacks Sarah with a pitchfork. Falling on the fork itself, the alien is 'dispersed' by Broton, leaving Sarah with the standard "But it was there" line from fifties sf. Much of Broton's dialogue seems to be of a similar vintage. It contrasts with Angus' "It's a cold empty place these days", a line more likely to come from a worried man sporting outrageously false facial hair in a thirties horror flick.

MEANWHILE, the Skarasen's trek across the moor hints at *The Midwich Cuckoos*, and the whole Skarasen subplot recalls *The Beast from 50,000 Fathoms* (straightforward bulletproof-monster-eating-New York). But by switching the focus of Robert Banks-Stewart's original script from the beast to its masters, Robert Holmes brought about a subtler tale of small-town corruption to go with the UNIT versus dinosaur story.

Highland games

The Duke can be charming, but is also brusque and cantankerous. It is implied early on that "he's no' the Duke I remember". Yet when Sarah presses Angus on this point, he refuses to be drawn into criticising his clan chieftain. Angus is a true stereotype, but his gossip summons into existence an unseen village. This is supported by comments about such local items as 'The Golden Haggis Lucky Dip'. And the presence of Huckle is a constant reminder that a lot of the population have recently left.

Almost as an aside, the cliffhanger of episode two mentions that the Skarasen is the Loch Ness Monster. To be honest, the modelwork is up to scratch, and it is only the Skarasen animation which really lowers the overall standard. Even this is less dodgy than some, and the Zygon ship's takeoff is well above average.

Reviewing Zygons, it is customary to praise the design of the aliens, which is the peak of alien fabrication. But is it simply explained as being based on the foetal form? The lateral and dorsal pseudopodia hark back to the familiar squid template for space monsters, while the swollen blood vessels in the forehead recall *This Island Earth*. There is some resemblance between the Zygons and the Eocenes — naked races emerging from an eternal slumber in hidden chambers, and with gargantuan pets. The difference is the Zygons' ability to adopt the human form: there is no need for a weak and foolish traitor like Dr Quinn when the enemy walks among us.

Tartan army

It is a part of UNIT's mock-realism that the Brigadier's crack troops never get any better at confronting an alien menace — particularly a wounded woman in uniform. They render each threat as potent as the last, never losing the 'what if our army really had to deal with invaders from space?'. Huckle vanishes in one episode, having better things to do. This is the logic of the soap opera, and relocates the story within the 'slice of life' tradition of *Dr Finlay*. That the village will no longer be required is signalled by the abrupt death of its sole inhabitant (as far as we are concerned) at the hands of 'Sister Lamont'.

IT is a characteristic of the Hinchcliffe/Holmes stories that the protagonists are motivated by necessity. The Zygons, after years of patient waiting for rescue, find that they must colonise Earth when their own planet is destroyed. The Doctor, having agreed to be involved in the first place, lurches from one peril to another.

He blithely walks into the open trap of the decompressor. The homing device sticks painfully to his hand, and it is only Harry's cloth-headed heroism that accidentally saves him. The Doctor is strangely blind to his own safety, yet uncannily knowledgeable of all that will happen: "Yon fellow the Doctor, now. He looks like he could see round a few corners".

Broton also recognises the Doctor's potential swiftly, but is constantly thwarted in his assassination attempts. It is as if the Doctor has rush-read life's script beforehand, while the other players are unaware that the world is the Doctor's stage. This, and his constant stream of surprise ploys were to become the *je ne sais quoi* which fans repeatedly dub 'alienness'.

The story is more than usually disjointed and episodic. Each of the four instalments has different roots — *Tam O'Shanter*, fifties sf paranoia, Letts-style UNIT, with the final episode mad-genius-holds-the-world-to-ransom perhaps traceable to the worst of **The Man From UNCLE**.

But holding the whole thing together is a fluid and moody contribution from Douglas Camfield, more than ably assisted by Geoffrey Burgon's superb

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the four-parts black black oil

music. One particularly memorable scene was Sarah's discovery of a secret passage in (of all places) the library, and the Doctor's realisation that she is in danger. Other composers might have used eery music for the tunnel and urgent, doomladen music for the inserts of the UNIT Landrover. But Burgon maintains the particularly creepy music throughout. If the first episode in many respects pretends not to be **Doctor Who**, then the absence of the expected Simpson underscores this.

Another cohesive factor is the performance of the regulars. Nicholas Courtney brings credibility to the pompous Brigadier who is revealed as more open-minded than the locals. Particularly likeable is his proprietary half-smile at the end when anticipating the Duke's reaction to the TARDIS dematerialisation — and the Duke's subsequent 'nae fashed' response.

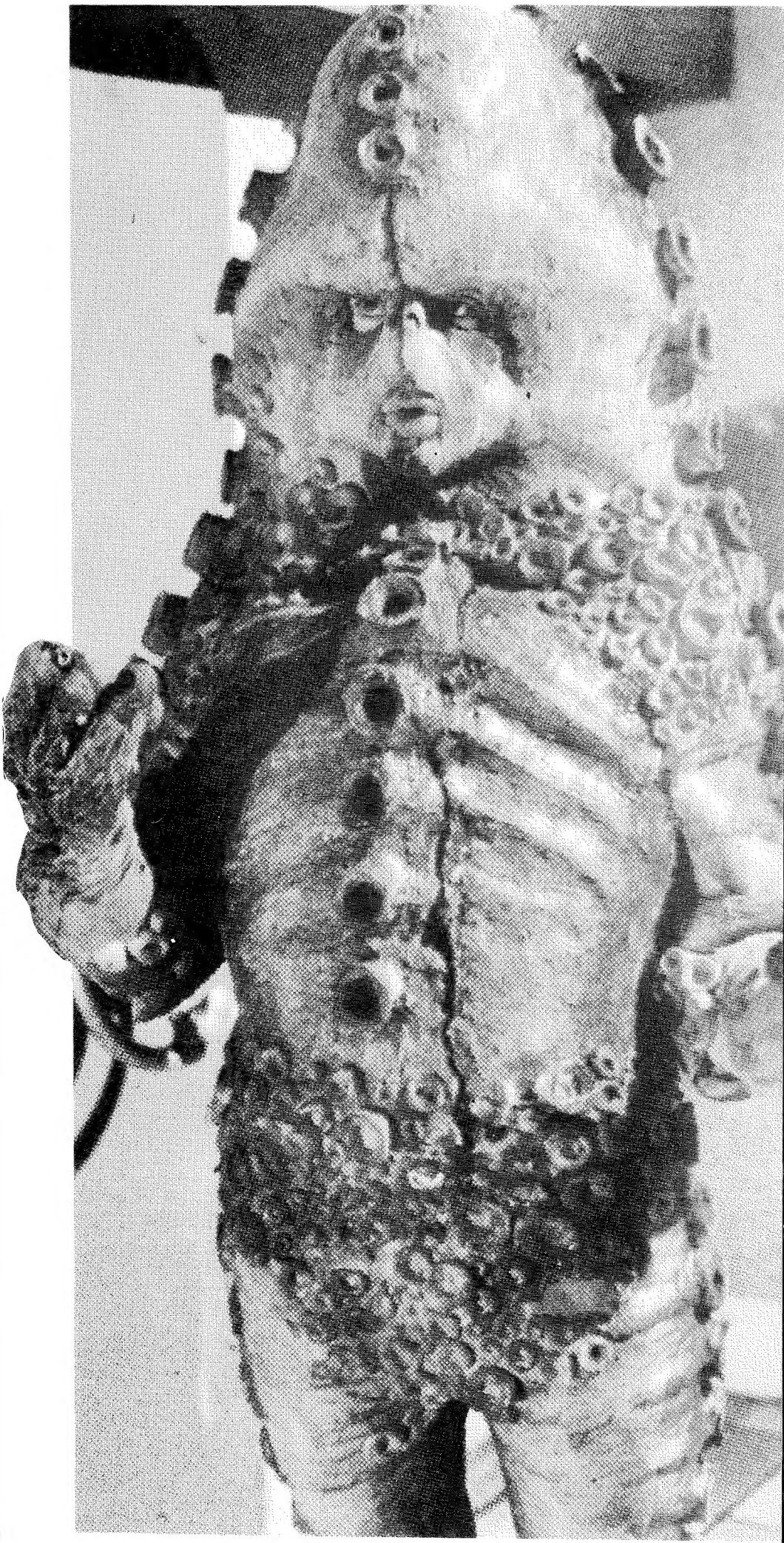
Under loch and quay

Harry (for once) gets some strong dialogue with the ruthless Broton, and reacts well to the somewhat cliched villain's explanatory monologue. Only the overbilling of the Skarasen as 'The Ultimate Weapon' provokes a groan. The non-Harry Ian Marter scenes are the most gripping of the whole story, with a genuine sense of estrangement. After all that time playing a prat, it must have been a relief to become a trapped animal.

The casting of John Woodnutt as both Broton and the Duke is intriguing. The Zygon voice artists play their human counterparts. And as the use of his normal voice would have given this duality away, Woodnutt whispers as Broton. This produces a treasured piece of childhood terror.

The duality is like the productions of *A Midsummer Night's Dream* in which the Athenian court and the Faerie kingdom are played by the same cast, emphasising the 'dream' (and in its time this was a production necessity in itself). ZYGONS is dream-like too, but this is almost entirely the work of Camfield. Horror is most effectively used in odd juxtaposition. Aliens use normal rifles in their assassination attempts. A nurse is a space monster. The monsters look like giant babies, parodies of the most vulnerable of humanity.

TERROR OF THE ZYGONS is neither the best-integrated nor the most tightly-argued show of its era, but it is a good, chilling example of gritty Gothic. 1975 was a bull year for the programme, which boasted some of the best television effects of its time. The Zygon-human transformation was one of the best contemporary examples, yet only four years later post-*Star Wars* viewers would be lapping up the 'cardboard set' qualities of the series. At the time, however, the swirling mass of abstract colours and synthesised sound merely confirmed that this was the Golden Age of **Doctor Who**. □



Martin Proctor

SCOTCH MYTHS

Welshman Tim Robins examines an English perception of Scotland

TERROR OF THE ZYGONS represents one of the rare occasions that the Doctor has ventured into one of the neighbouring countries to England that make up the United Kingdom. Indeed, on the whole, London and the home counties have proved to be the preferred site from which to launch an invasion of Britain (and Earth!) for menaces as diverse as Yeti, Cybermen, Daleks and Nestenes. Interestingly, the bias towards England and London seems predominent in near-contemporary stories. The Doctor's historical adventures have been forced to realise that History has not always been 'made in England'.

In Tulloch and Alvarado's *Doctor Who — The Unfolding Text*, a hostile Australian member of **Doctor Who**'s audience described the Doctor's upper calss gentleman persona as an "extremely irritating and patronising South-East English self-indulgent shot at the rest of Britain" (page 100). In many ways, the same accusation might be levelled at **Doctor Who** itself.

There are, of course, entirely practical reasons why Doctor Who's adventures have tended to centre around London. The programme is made in London and budget and organisational restrictions have meant that location filming rarely strays too far from the centre of production. However, while parts of Wales, for instance, have doubled as an alien planet (THE PIRATE PLANET, serial 5B) and the Himalyas (THE ABOMINABLE SNOWMEN, serial NN) it has rarely appeared as itself. Two notable exceptions were THE GREEN DEATH (serial TTT) and DELTA AND THE BANNERMEN (serial 7F). Perhaps, then, the bias towards a London-centred view of Britain has to be seen in a wider context. The majority of situation comedies are set there (with allowances for the tradionally 'comic' Liverpudlian settings). And the **Nine O'Clock News** begins with an animated sequence where information appears from all over the world — except within Britain — and arrives in London which mediates its transmission to the rest of the country.

To look at TERROR OF THE ZYGONS portrayal of Scotland, it is useful to locate it within the context of television's representations of race. Most obvious about the story is its often absurdly stereotyped view of sections of the Scottish population. Television shorthand is employed from the opening moments, when an oil rig worker is heard to request: "Can ye no send over a few haggis. The chef we have here disne ken the first thing aboot...". At this point, the Skarasen thankfully puts an end to this walking cliche.

In fact the inclusion of the burgeoning North Sea oil industry in the story is its only nodd towards contemporary life in Scotland. Yet this dimension remains unexplored. There is no mention, for example, of the SNP view that oil reopresents a Scottish resource which should be ploughed back into the Scottish economy. This compares starkly with THE GREEN DEATH which, although focussing on ecological concerns, at least addressed itself to the decline of the coal mining industry, and included scenes of industrial conflict. Is this mere nit-picking? *Starburst* magazine's television critic told me that TERROR OF THE ZYGONS was probably intended to be "Doctor Who meets the Loch Ness Monster" — and this naturally entailed eerie moors, isolated villages, bagpipe-playing landlords, a laird with a manor, and men in kilts. These were "what people expected to see".

The apparent naturalness of such elements suggests they could be myths, cultural preconceptions whose artificial and socially-constructed nature has been erased or naturalised so we accept them on face value.

THERE are many other ways a story set in Scotland involving the Loch Ness Monster could have been written. It could have been set entirely on an oil rig, an industrial setting not out of keeping with a story from Pertwee's first season. Other locations could have included scientific facilities in Glasgow. In any of these settings, accents would have varied, and nary a kilt would have been seen.

So what functions do the tartanry references serve, other than to signify the Scottish location of the story? Studies of media representations of race are useful in answering this question. In *Learning The Media*, Alvarado *et al* note four sets of media representations of racial difference by which the "otherness" of racial groups is constructed. These are: the Exotic, the "dangerous", the Humourous and the Pitied.

In ZYGONS, as in sf, the role of the "other" is often allocated to the story's alien. And it is therefore the Zygons themselves who are perceived as hostile. However the Exotic anf the Humourous are found in the story's portrayal of the Scots. Looking at media representations of Third World countries, Alvarado notes: "Black people have been represented as wondrous and strange by white Europeans, Americans and Australians. Rituals, dress, language, artefacts and food are not understood as parts of complex cultural and social formations but are extracted, exoticised and revered by niaive western eyes. The 'other' as exotic continues as a racist discourse itself, is rarely conceived as strange, out of order"(page 204).

In a similar way, ZYGONS represents a tourist-eyes view of Scotland. Rituals (bagpipes playing), the social status of the laird, dress (the kilt), language (accent and references to Gaelic), artefacts (the stag's head) and food (haggis) exoticise the Scottish culture — taking on a mythic quality as well as providing local colour.

As well as these general representations, there are some myhts specifically related to the 'Scottish character'. Most of these are embodied in the pub landlord, Angus, who is portrayed variously as "the seventh son of a seventh son" blessed with second sight, and the tight-fisted, "canny' Scot.

The cultural artefacts and the character of Angus provide the focal point for what passes as humour in ZYGONS. Stuart Hall (in *Silver Linings — Some Strategies For The Eighties*) notes: "By definition, comedy is a licensed zone, disconnected from the serious. It's all 'good clean fun'. In the area of fun and pleasure it is forbidden to pose a serious question, partly because it seems so puritanical and destroys the pleasure by switching registers." At the risk of destroying the pleasure ZYGONS has to offer, one may note the comment in *Learning The Media* that a function of racist humour is to "neutralise the 'threat' and danger of the 'otherness' of black people by making them and their situation comic and laughable." So the 'otherness' of Scottish people is neutralised.

This is all well and good. But now we must confront the question implicit in all of the above: exactly whose representation of Scotland and the Scots are we presented with in TERROR OF THE ZYGONS? One candidate is Robert Banks Stewart, the Scottish writer of the story. This highlights two points. First, that 'traditions' like tartanry are actively promoted by the Scots themselves. But more pertinent to the story, it seems unlikely that he was being deliberately patronising to his own people. Rather there is evidence that he saw ZYGONS as a comedy. In any event we are certainly invited to see it in that way.

The preferred reading of the story is indicated by Sarah Jane Smith. The Doctor's companion has always had the function of allowing the audience an identifying figure. Throughout the story Sarah is on the verge of hysterics about every aspect of Scotland she encounters — from the Doctor's own tartan garb to the Brigadier's kilt. The original script even included scenes of her trying to find out what the Caber wore under his kilt (see *Production*).

IN that Sarah Jane represents the programme's viewpoint, then it may certainly be criticised as extremely irritating and patronising — and a particularly South East England viewpoint at that. But does she categorise the viewpoint of the series itself?

One indication that she may lies in the upper class persona of the Doctor. This question has recently been foregrounded by the casting of Sylvester McCoy as the Doctor. One criticism voiced by fans (including initially myself) was that it was peculiar to hear the Doctor speak with a Scottish accent. This problematises the Doctor's persona for British viewers. And it throws into question the previously unquestioned: that the Doctor should speak in received pronounciation. Or more commonly 'the Queen's English' with all the racial and class overtones that implies. TERROR OF THE ZYGONS more than any other Tom Baker story questions the assumption that **Doctor Who** is a British institution. □

CONTEXT

CAST

DR WHO ..... Tom Baker
SARAH JANE SMITH ..... Elisabeth Sladen
SURGEON LIEUTENANT HARRY SULLIVAN ..... Ian Marter
MUNRO ..... Hugh Martin (1)
DUKE OF FORGILL/BROTON ..... John Woodnutt
RSM BENTON ..... John Levene
HUCKLE ..... Tony Sibbald (1-2)
BRIGADIER LETHBRIDGE STEWART ..... Nicholas Courtney
ANGUS FERGUSON McRANALD .. Angus Lennie (1,3)
THE CABER ..... Robert Russell
RADIO OPERATOR ..... Bruce Wightman (1)
SISTER LAMONT ..... Lillias Walker
ZYGONS ..... Keith Ashley, Ronald Gough (2-4)
ADDITIONAL ZYGON VOICES ..... Lillias Walker, Robert Russell
CORPORAL ..... Bernard G High (2)
SOLDIER ..... Peter Symonds (3)
SOLDIERS (STUDIO) ..... James Muir (1-3), Barry Summerford (2-4), Alan Clements (4)
SOLDIERS (FILM) ..... Rowland Geall, Patrick Ginter, David Selby, Barry Summerford, James Muir

CREW

PRODUCTION ASSISTANT ..... Edwina Craze
ASSISTANT FLOOR MANAGER ..... Rosemary Webb
DIRECTOR'S ASSISTANT ..... Joy Sinclair
FLOOR ASSISTANT ..... Carol Scott
LIGHTING ..... John Dixon
TECHNICAL MANAGER ..... Henry Barber
SOUND ..... Michael McCarthy
GRAMS OPERATOR ..... Gordon Phillipson
VISION MIXER ..... Nick Lake
INLAY OPERATOR ..... Dave Jervis
SENIOR CAMERAMAN ..... Paul Kav
CREW ..... ə
FILM CAMERAMAN ..... Peter Hall
FILM SOUND ..... John Tellick
FILM EDITOR ..... Ian McKendrick
COSTUME DESIGNER ..... James Acheson
MAKE-UP ARTIST ..... Silvia James
MAKE-UP ASSISTANTS ..... Martha Livesly, Suzanne Jansen
VISUAL EFFECTS DESIGNERS ..... John Horton, John Friedlander
DESIGNER ..... Nigel Curzon
INCIDENTAL MUSIC ..... Geoffrey Burgon (played by 5 musicians)
BAGPIPE TRACK ..... Angus Lennie
SPECIAL SOUND ..... Dick Mills
PRODUCTION UNIT MANAGER .... George Gallaccio
WRITER ..... Robert Banks Stewart
SCRIPT EDITOR ..... Robert Holmes
PRODUCER ..... Philip Hinchcliffe
DIRECTOR ..... Douglas Camfield

FILMING

East Dean, Beaulieu, Bognor Regis

RECORDING

7th, 8th April 1975 (TC3), 22nd, 23rd April 1975 (TC4)

TRANSMISSION

Part 1: 30th August 1975, 17.46.05 (21'41")
Part 2: 6th September 1975, 17.45.25 (25'08")
Part 3: 13th September 1975, 17.46.28 (24'09")
Part 4: 20th September 1975, 17.22.16 (25'22")

IN•VISION

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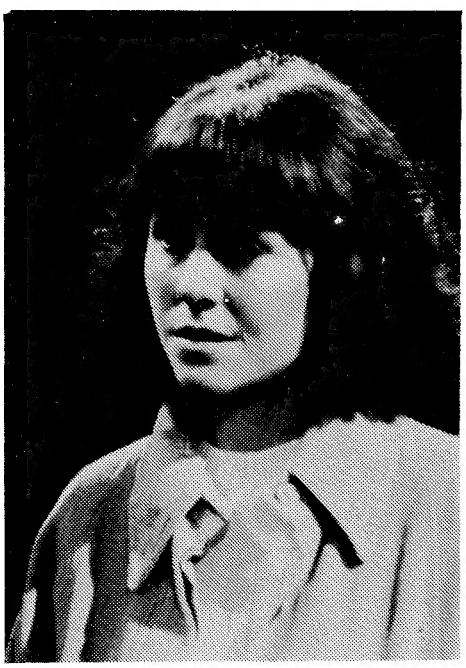


Photograph MARTYN GODDARD

Geoffrey Burgon

Music

WHY did Douglas Camfield choose not to use Dudley Simpson as incidental music composer and arranger for the Tom Baker **Doctor Who** serials he directed? After all, both he and Simpson had debuted on the show with PLANET OF GIANTS (serial J) in 1964.

Asked this after the thirteenth season, Camfield said: "Dudley is a very talented composer. But I'm against the idea that the same man is brought in automatically, year in year out, for each serial.

"Dudley has made a tremendous contribution over the years, but I felt he'd worked too long on the same show and had run out of steam. With all due respects to him, I thought it was time to try another composer."

By engaging the services of Geoffrey Burgon, the **Doctor Who** production team utilised a talent for composition to compare with Humphrey Searle and Richard Rodney Bennett, whose own contributions to the show had been heard about ten years earlier.

Geoffrey Burgon offered many skills, as his career demonstrated. Born in 1941 in Hambledon, Hants, he did not begin his musical career until the age of 15. He developed a fascination for jazz, and taught himself to play the trumpet while still at school. Interested from then on in writing his own music, he quickly found he was composing pieces that were not jazz at all.

Thus encouraged, he entered the Guildhall School of Music. There he studied under Peter Wishart, who taught him the elements of harmony and counterpoint that were to become such a hallmark of his later work.

At the age of thirty, Burgon was moving away from being a jobbing jazz trumpeter, his mainstay livelihood since leaving the Guildhall. His reputation as a trumpeter had led to engagements as prestigious as the Royal Opera House. But it was the increasing number of commissions to write incidental music for radio and television which was bringing him to the attention of the profession.

By the time he came to write for **Doctor Who**, Burgon was already established in a career which would later include film scoring (*The Life of Brian*), prestige drama (*Tinker, Tailor, Soldier, Spy*), and a gold disc for his internationally-acclaimed score for Granada Television's *Brideshead Revisited* . According to his agent, though, the **Who** work was "a stroke of luck: the work produced enough funds for him to be able to devote himself exclusively to composition. Even today, he does not despise or reject this kind of work."

Music critic David Fingleton wrote: "One reason why Burgon's music has remained accessible is that it stems initially from an emotional stimulus — even from dreams — and thus provides an audience with a point to which it can relate.

"He has never consciously created music from a purely intellectual stimulus, or written in a rigidly academic tradition."

Other reviewers have commented on him as "an original and imaginative user of all influences and procedures at the disposal of the twentieth century composer." □

RX

TERROR OF THE ZYGONS was one of the first **Doctor Who** stories to be recorded largely out of story order. The listings below show that while it was recorded mainly as one episode per day, this was not always the case. Note the position of the effects work, and the set-by-set scheduling. The numbers of the scenes are as defined in the camera script and are preceded by the episode number. The titles of the scenes are also from the script, though the description of events is not.

Monday 7 April, 1975

Studio: TC3
Camera rehearsal: 11:00-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record VTC/6HT/98612: 19:30-22:00

1/1. INT RADIO ROOM
Munro on radio

1/2. INT RADIO ROOM
Munro sends mayday

1/2A. INT RADIO ROOM
Munro as room tilts

1/3. INT UNIT HQ
Huckle and Brigadier discuss rigs

1/4. INT UNIT HQ
Doctor and co arrive at inn and meet Brigadier

1/5. INT UNIT HQ
Doctor and Brigadier discuss destruction of rigs

1/7. INT UNIT HQ
Sarah and Angus discuss the Duke

1/9. INT UNIT HQ
Sarah and Angus discuss the moor

1/10. INT UNIT HQ
Sarah and Angus discuss disappearances from the moor

1/16. INT UNIT HQ
The Doctor casts a tooth from the oil rig debris

1/6. INT OIL BASE OFFICE
Doctor, Sarah, Harry, Brigadier talk with Huckle

1/12. INT OIL BASE OFFICE
Huckle talks to Ben Nevis rig on radio

1/13. INT RADIO ROOM
Ben Nevis radio operator talks to Huckle on radio

1/14. INT OIL BASE OFFICE
Huckle on radio as Ben Nevis rig is attacked

1/15. INT SICKBAY WARD
Doctor, Sarah, Brigadier visit Harry and meet Sister Lamont

1/20. INT SICKBAY WARD
Harry talks to Sarah, she leaves to phone Doctor

1/23. INT SICKBAY WARD
Harry terrified as Sister Lamont changes

1/21. INT UNIT HQ
Doctor on phone to Sarah

1/22. INT SICKBAY CORRIDOR
Sarah on phone to Doctor

1/24. INT UNIT HQ
Doctor on phone, tells Sarah he's on his way

1/25. INT SICKBAY CORRIDOR
Zygon attacks Sarah

1/8. INT ZYGON CONTROL DECK
Broton watches Sarah and Angus on monitor

1/11. INT ZYGON CONTROL DECK
Broton and Zygon guide the Skarasen

1/17. INT ZYGON CONTROL DECK
Broton decides to kill the Doctor

Telecine inserts

1/TK1. Oil rig
1/TK2. Rig shudders
1/TK3. Rig collapses
1/TK4. Rig explodes
1/TK5. TARDIS arrives *(cut from final version)*; Duke gives Doctor's party lift; exterior of inn
1/TK6. Doctor, Sarah, Harry, Duke get out of car
1/TK7. Munro washed up on shore
1/TK8. Harry finds Munro, and is shot by Caber
1/TK9. Underwater shot of Skarasen
1/TK10. Ext sickbay, Doctor and Brigadier with rig wreckage

Tuesday 8 April, 1975

Studio: TC3
Camera rehearsal: 10:30-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record VTC/6HT/98613: 19:30-22:00

2/1. (REPRISE OF EPISODE ONE)

2/2. INT UNIT HQ
Doctor, Brigadier and Benton hurry out

2/16. INT UNIT HQ
Brigadier and soldiers gassed

2/21. INT UNIT HQ
Huckle finds Brigadier unconscious

2/22. INT UNIT HQ
Doctor, Sarah and Huckle discuss the gas

2/25. INT UNIT HQ
Doctor and Huckle discuss signal device; Brigadier revives

2/27. INT UNIT HQ
Fake Harry searches for device and argues with Sarah

2/29. INT UNIT HQ
Doctor suggests they are being bugged

2/31. INT UNIT HQ
Sarah sees device move; Doctor takes it to draw monster off

2/32. INT UNIT HQ
Signal tracked to Loch Ness

2/4. INT SICKBAY WARD
Sister Lamont says Harry has disappeared

2/3. INT SICKBAY CORRIDOR
Telephone swings on cord

2/5. INT SICKBAY CORRIDOR
Sister tells Doctor she found phone swinging; Doctor at decompressor

2/5a. INT DECOMPRESSION CHAMBER
Doctor sees Sarah in chamber

2/5B. INT SICKBAY CORRIDOR
Doctor unlocks and enters decompression chamber

2/6. INT DECOMPRESSION CHAMBER
Doctor and Sarah locked in

2/7. INT SICKBAY CORRIDOR
Zygon starts decompression

2/8. INT DECOMPRESSION CHAMBER
Doctor and Sarah hear decompression

2/9. INT SICKBAY CORRIDOR
Zygon tells Broton over transmitter that Doctor and Sarah will die
(Cut from final version)

2/12. INT DECOMPRESSION CHAMBER
Doctor tries to open door with sonic screwdriver

2/15. INT DECOMPRESSION CHAMBER
Doctor hypnotises Sarah and goes into trance

2/17. INT SICKBAY CORRIDOR
Benton searches for Doctor

2/20. INT DECOMPRESSION CHAMBER
Benton finds them, Doctor wakes Sarah

2/10. INT ZYGON CONTROL DECK
Harry meets Broton, and sees Skarasen on monitor

2/13. INT ZYGON CONTROL DECK
Broton says Skarasen is indestructable

2/23. INT ZYGON CONTROL DECK / UNIT HQ
Broton sees Doctor is alive and has found signal device

2/26. INT ZYGON CONTROL DECK / UNIT HQ
Broton watches Doctor and Brigadier leave; Sarah is alone

2/28. INT ZYGON CONTROL DECK
Broton realises Madra has been eliminated

2/30. INT ZYGON CONTROL DECK
Broton wants Skarasen to attack UNIT

2/33. INT ZYGON CONTROL DECK
Broton watches Skarasen move in to kill Doctor

2/24. INT ZYGON CORRIDOR
Fake Caber tells Harry they need his bodyprint

2/24A. INT BODYPRINT AREA
Fake Caber demonstrates duplication process

2/27A. INT BODYPRINT AREA
Harry in alcove slumps

2/31A. INT BODYPRINT AREA
Harry climbs out of alcove

2/24A. INT BODYPRINT AREA
Roll-back-and-mix Zygon/ Caber transformation

2/10. INT ZYGON CONTROL DECK.
Insert of Broton and Harry watching Skarasen

Telecine inserts

2/TK?. Skarasen swimming
2/TK1. Soldier squashed by Skarasen
2/TK2. Benton finds soldier's body
2/TK3. Doctor and Brigadier examine soldier's body
2/TK4. Chasing fake Harry (up to pitchfork death scene)
2/TK5. Dead Zygon (Madra) vanishes; Sarah returns with soldiers
2/TK6. Doctor Landrover packs in; he runs off; device sticks to his hand
2/TK7. Doctor running; he falls over
2/TK8. Monster view of Doctor (for Broton's screen)
2/TK9. Monster about to kill Doctor

Tuesday 22 April, 1975

Studio: TC4
Camera rehearsal: 11:00-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record VTC/6HT/98836: 19:30-22:00

3/TK1. Reprise episode two

3/1. INT ZYGON CONTROL DECK
Harry hurls himself on console and is restrained

3/TK2. Doctor escapes from Skarasen

3/2. INT ZYGON CONTROL DECK
Device not transmitting; Broton assumes Doctor is dead

3/TK3. Doctor on moor

3/5. INT ZYGON CONTROL DECK
Broton orders stag's head removed from inn

3/TK4. Sarah and Brigadier find Doctor on moor; off to the castle

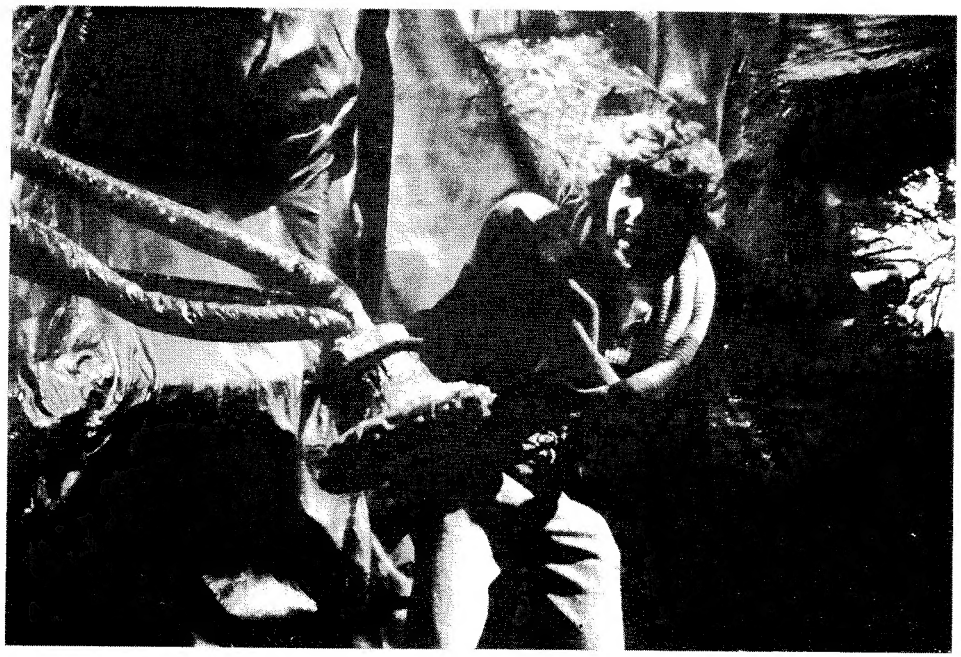
3/TK8. UNIT soldiers fire depth charges

3/24. INT ZYGON CONTROL DECK
Deck shakes from depth charge blast
3/TK8A. Another depth charge fired
3/24A. INT ZYGON CONTROL DECK
Zygons power up their spaceship
3/TK8B. Brigadier thinks Zygons know he means business
3/24B. INT ZYGON CONTROL DECK
Zygons activate thrust
3/TK8C. Spaceship takes off from Loch
3/23. INT CASTLE HALL
Brigadier and Doctor meet Sarah and Harry; Doctor into passage; screams
2/10. INT ZYGON CONTROL DECK
Harry and Broton watch Skarasen
4/4. INT CASTLE HALL
Harry and Sarah hunt for clues to where Zygons are
3/3. INT UNIT HQ
Benton looking for bugs
3/7. INT UNIT HQ
Angus dusting stag's head; finds hidden camera
3/10. INT UNIT HQ
Zygon/Sister Lamont attacks Angus
3/TK5 Benton and soldiers hear Angus scream
3/10X. INT UNIT HQ
Roll-back-and-mix of Sister Lamont into Zygon
3/12. INT UNIT HQ
Benton finds Angus' corpse
3/TK6. Benton and soldiers chase Zygon
3/14. INT UNIT HQ
Doctor and Brigadier think Duke may be a Zygon
3/24C.
3/TK9. ChromaKey combination of spaceship (3/24C) flying through sky (3/TK9)
3/TK7. Fake Sister Lamont knocks out soldier with rock
3/6. INT CASTLE HALL
Doctor Brigadier and Sarah arrive and tell Duke about monster
3/9. INT CASTLE HALL
Duke and Doctor discuss depth-charging Loch Ness
3/13. INT CASTLE HALL
Doctor and Brigadier leave to chase Zygon; Sarah stays
3/TK7A. Doctor and Brigadier in Landrover
3/15. INT CASTLE HALL
Caber brings steps; Sarah finds secret passage
3/15A. INT PASSAGE
Sarah enters passage
3/16A. INT CASTLE HALL
Duke discovers open secret passage
3/17. INT CASTLE HALL
Duke sends Caber after Sarah
3/16B. INT SPACESHIP CORRIDOR
Sarah explores Zygon ship
3/16C. INT BODYPRINT AREA
Sarah finds immobilised humans
3/18. INT/EXT CELL
Sarah finds captive Harry
3/19. INT CELL
Sarah and Harry hide as Caber goes past
3/20. INT SPACESHIP CORRIDOR
Caber and wounded Sister Lamont go past cell
3/21. INT/EXT CELL
Sarah and Harry leave cell
3/16. INT TUNNEL
Sarah in secret passages (ChromaKey)

Wednesday 23 April, 1975

Studio: TC4
Camera rehearsal: 10:30-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record VTC/6HT/98837: 19:30-22:00

4/TK1. Reprise episode three
4/1. INT ZYGON CONTROL DECK
Broton tells Doctor to be silent



Back cover: Andrew Lane

4/TK2 Brigadier by Loch Ness orders radar tracking
4/2. INT UNIT HQ
Soldier receiving Brigadier's orders on radio
4/TK3. Sarah and Harry tell Brigadier they want to search castle
4/5. INT ZYGON CONTROL DECK
Zygons have found a landing place; ship descends
4/TK4. Ship lands in quarry
4/5A. INT ZYGON CONTROL DECK
Touchdown complete
4/TK4A. Ship resting in quarry
4/24. INT CELLAR
Sarah and Doctor; Broton attacks Doctor
4/26. INT CELLAR
Broton and Doctor fighting
4/28. INT CELLAR
Broton kills soldier; Brigiadier kills Broton; Doctor finds device
4/3. INT PRISON
Doctor tells Broton he's been hiding too long
4/6. INT PRISON
Doctor hears Broton's message over loud speaker
4/8. INT ZYGON CONTROL DECK
Zygons monitor Skarasen's advance
4/9. INT PRISON
Broton visits Doctor, and begins to change
4/7. INT UNIT HQ
Brigadier going back to London; Skarasen tracked
4/10. INT UNIT LAB
Nothing happening; Prime Minister rings up
4/13. INT UNIT LAB
Benton picks up Doctor's transmissions
4/15. INT UNIT LAB
UNIT gets a fix on the spaceship
4/20. INT UNIT LAB
Benton on radio: underwater object in Thames
4/22. INT UNIT LAB
Benton says monster nearly at Stanbridge House
4/28D. EXT RIVER TERRACE
4/TK10. Skarasen (4/TK10) ChromaKeyed over terrace (4/28D)
4/28A. EXT RIVER BALCONY
Doctor throws device to Skarasen
4/28C. EXT RIVER BALCONY
Doctor, Sarah and Harry watch Skarasen
4/28E. EXT RIVER BALCONY
Doctor says monster going back to Loch
4/TK11. Doctor and Sarah leave in TARDIS
4/9. INT PRISON
Broton as Duke (continues from earlier after Broton's change)
4/11. INT PRISON
Doctor sabotages power cables
4/12. INT ZYGON CONTROL DECK
Zygons panic as Doctor's transmission starts
4/14. EXT/INT PRISON
Broton finds Doctor unconscious
4/16. INT PRISON
Broton thinks Doctor is dead
4/17. INT ZYGON CONTROL DECK
Broton says it's time for him to leave
4/19. INT ZYGON CONTROL DECK
Broton gives order for his broadcast to the world
4/19B. INT ZYGON CONTROL DECK
Doctor and prisoners lock themselves on deck
4/19C. EXT ZYGON CONTROL DECK
Zygons try to break into deck
4/19D. INT ZYGON CONTROL DECK
Doctor sets self-destruct; everyone leaves
4/18. INT CORRIDOR
Doctor peers down corridor
4/18A. INT BODYPRINT AREA
Doctor revives Duke
4/19A. INT CORRIDOR
Doctor sets off fire alarm
4/19AX. INT CORRIDOR
Zygons react to fire alarm
4/19AY. INT BODYPRINT AREA
Doctor and humans head for control deck
4/21. INT BUILDING PASSAGE
Fake Duke goes down passage
4/21A. INT CELLAR
Fake Duke produces signal device
4/23. INT BUILDING PASSAGE
Brigadier and Doctor search
4/25. INT BUILDING PASSAGE
Sarah screams for Brigadier
4/27. INT BUILDING PASSAGE
Brigadier and soldiers rush through
4/28B. INT BUILDING PASSAGE
Harry and Sarah search for the Doctor

Telecine inserts

4/TK5. Fake Duke leaves spaceship
4/TK6. Doctor etc escape from ship; ship explodes; everyone off to London
4/TK7. River Thames (establishing shot)
4/TK8. Stanbridge House exterior (establishing shot)
4/TK9. Model shot of Skarasen emerging from Thames

IT TOOK A GENIUS TO HIDE AN ALIEN SPACECRAFT NEAR A SMALL SCOTTISH VILLAGE, IMPERSONATE THE LAIRD AND DISGUISE A BIONIC REPTILE THE SIZE OF S^{T} PAULS AS THE LOCH NESS MONSTER...

BROTON - WARLORD OF THE ZYGONS - WAS A GENIUS!

THE TERROR OF THE ZYGONS